

Fig. 5. VARIOUS TOYS

## Drawing Ourselves and Others

And so we have Kathleen down on paper. She deserves our thanks, and if she laughs, as she probably will, and exclaims, "Oh, how queer I look in your drawing!" you can tell her that if she will only sit to us fairly often, we will

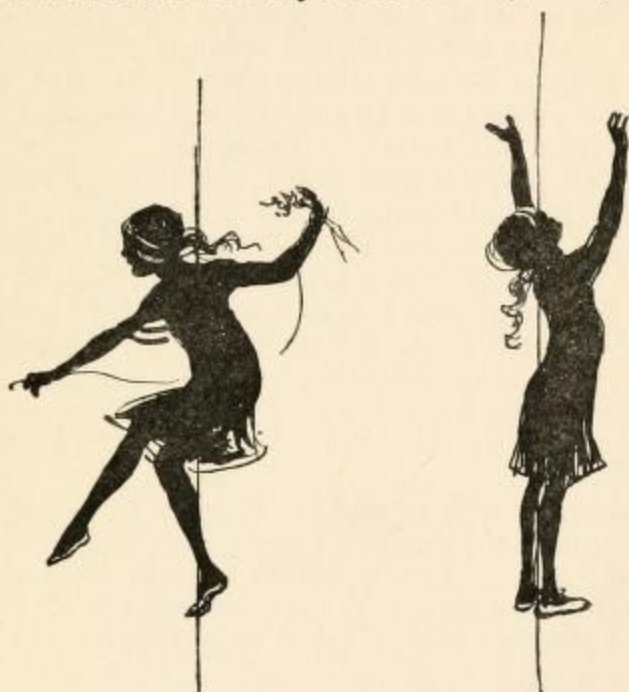


Fig. 8. THE BALANCING OF MOVING FIGURES

improve and hope some day to make her as nice-looking as she would wish.

Now what about Jack—do you think *he* would care to sit for his picture?

Jack being a gentleman full of frolic will probably like to pose in more or less spirited action. Why not? If he wishes to peer aft across the good kitchen chair with his back toward us, we shall probably find it is no more difficult to draw him thus than from a side view. His energy may be a spur to ours.



Fig. 9. JACK



Fig. 22. BACK AND SIDE VIEW OF FEET

## *Head, Face, Features, Hair*

The unpractised artist is very prone to devote too much space to the face and too little to the head.



Fig. 24. THE HEAD AND FACE

We all know that babies have abnormally large heads ; that children's heads are large in comparison with their



Fig. 32. BABY'S HEAD





Fig. 33. PROPORTIONS OF THE HUMAN FIGURE

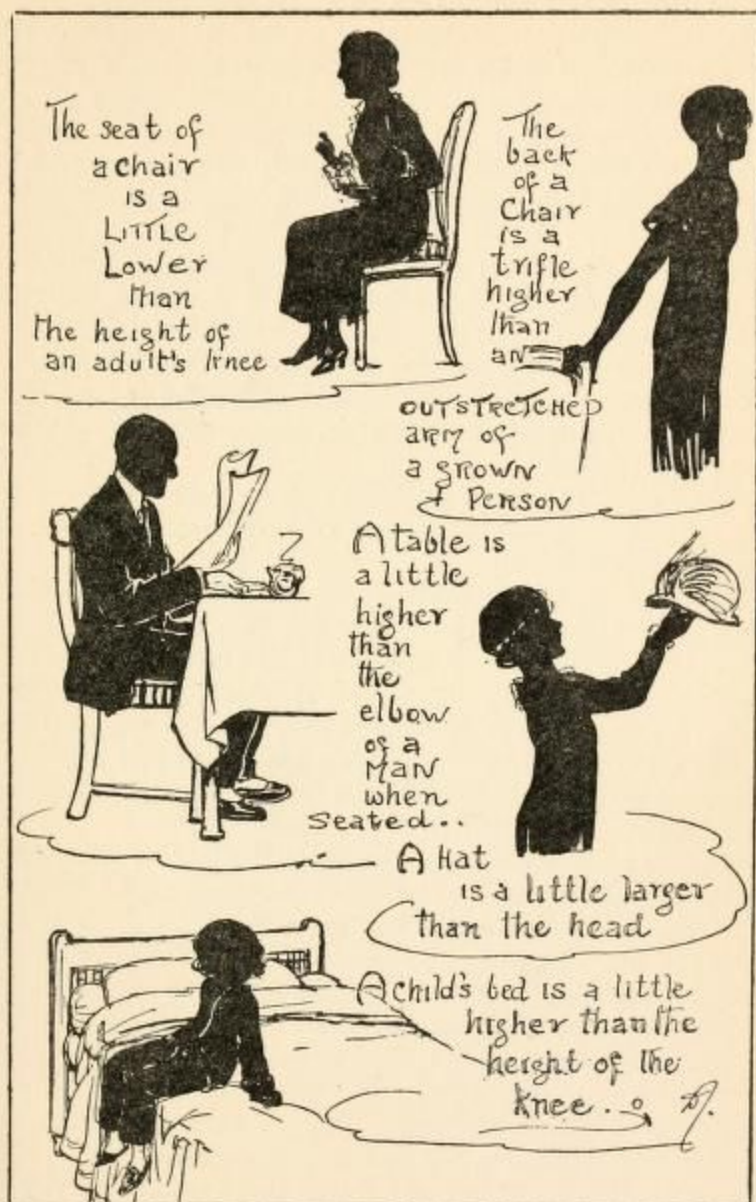


Fig. 34. THE PROPORTIONS OF CHAIRS, TABLES, HATS, BEDS



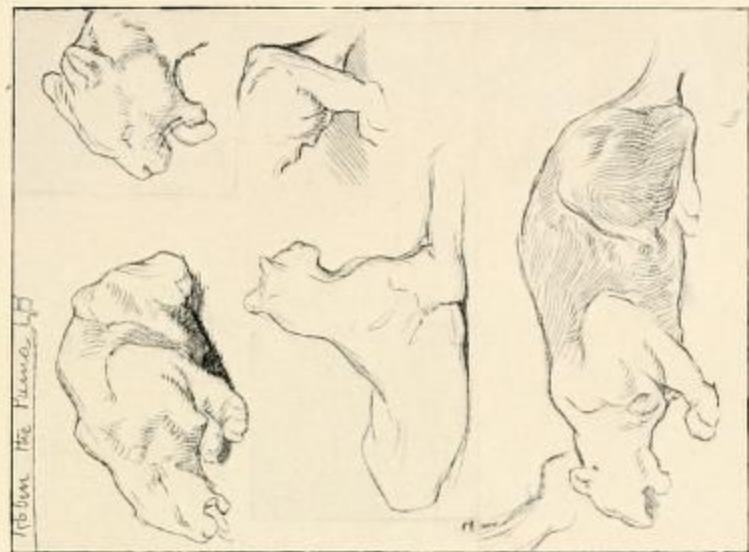


Fig. 36. MUPIT THE CAT AND ROBIN THE PUMA



Fig. 41. SQUIRREL AND HORSES



Fig. 42. Dogs

## Drawing for Beginners

If you wish to draw a tall subject, such as a tree, a narrow building, an upright flower or figure, hold your sketch-book in an upright position. If you intend drawing a long-shaped subject, a reclining figure of a person or animal, a wide-

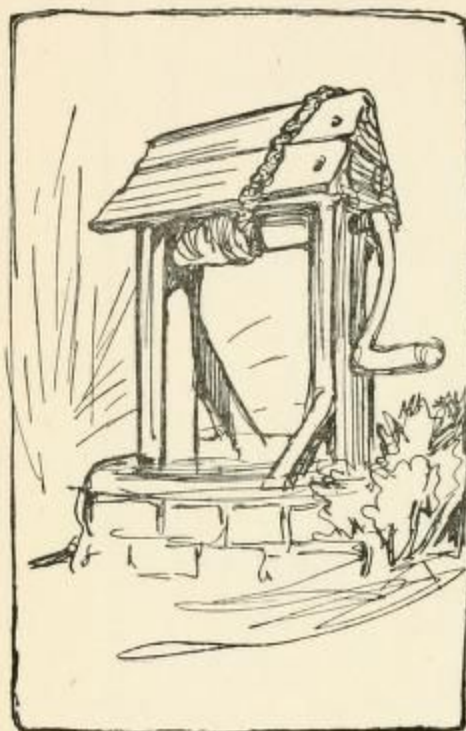


Fig. 64. THE WELL-HEAD

spreading building, a stretch of low-lying ground, hold the book open at the full width of the page.

Beginners are prone to dash at a subject, and, finding they have drawn it on a smaller scale than they intended, add other details until the page is filled.

But why fill the whole page? An artist's sketch-book is a book of scraps. He seldom carries his sketches up to the margin of his paper. One page may, and often does, carry an amazing variety of subjects.

If you decide to do a small sketch keep to

that intention. Should you feel unhappy because a wide margin surrounds your small sketch, frame the sketch with a lightly drawn pencil line.

It is astonishing how important are these apparently trivial matters, how much they influence the sketch for good or ill.

We will presume that you have arrived at your destination and are sitting in a shady place, faced with a bewildering number of beautiful things. After fixing and unfixing your mind many times you at length decide to draw something



## *How to Catch a Likeness*

a candle or some other light at such an angle that the shadow of the profile was thrown on a sheet of paper pinned on a wall; then by tracing the outline of the shadow with a soft pencil, or piece of charcoal, you secured an outline sketch. The size of the picture is its disadvantage. Who wants a life-sized outline of even their dearest and their best?

But in a sizable, careful little outline drawing of a friend's features filled with black ink or paint we have an old-fashioned method of portraiture—the silhouette.

Silhouette drawing is not such a difficult art as it might at first appear. It is, moreover, an excellent stepping-stone to the broad highway of portraiture. And it has two very popular advantages: it is quickly done, and it is pleasing when done.

Armed with a smooth card or a firm-surfaced paper, a pencil, a fine brush or pen, ivory black paint or black drawing ink, we have all that is necessary.

Ask your model to move his head aside till he presents his profile, then take up your pencil and lightly sketch head, face, features, neck, and hair.



Fig. 82. A LIGHT SKETCH AND A SILHOUETTE





Fig. 85. LIKENESSES





Earth and air seemed filled with beauty.

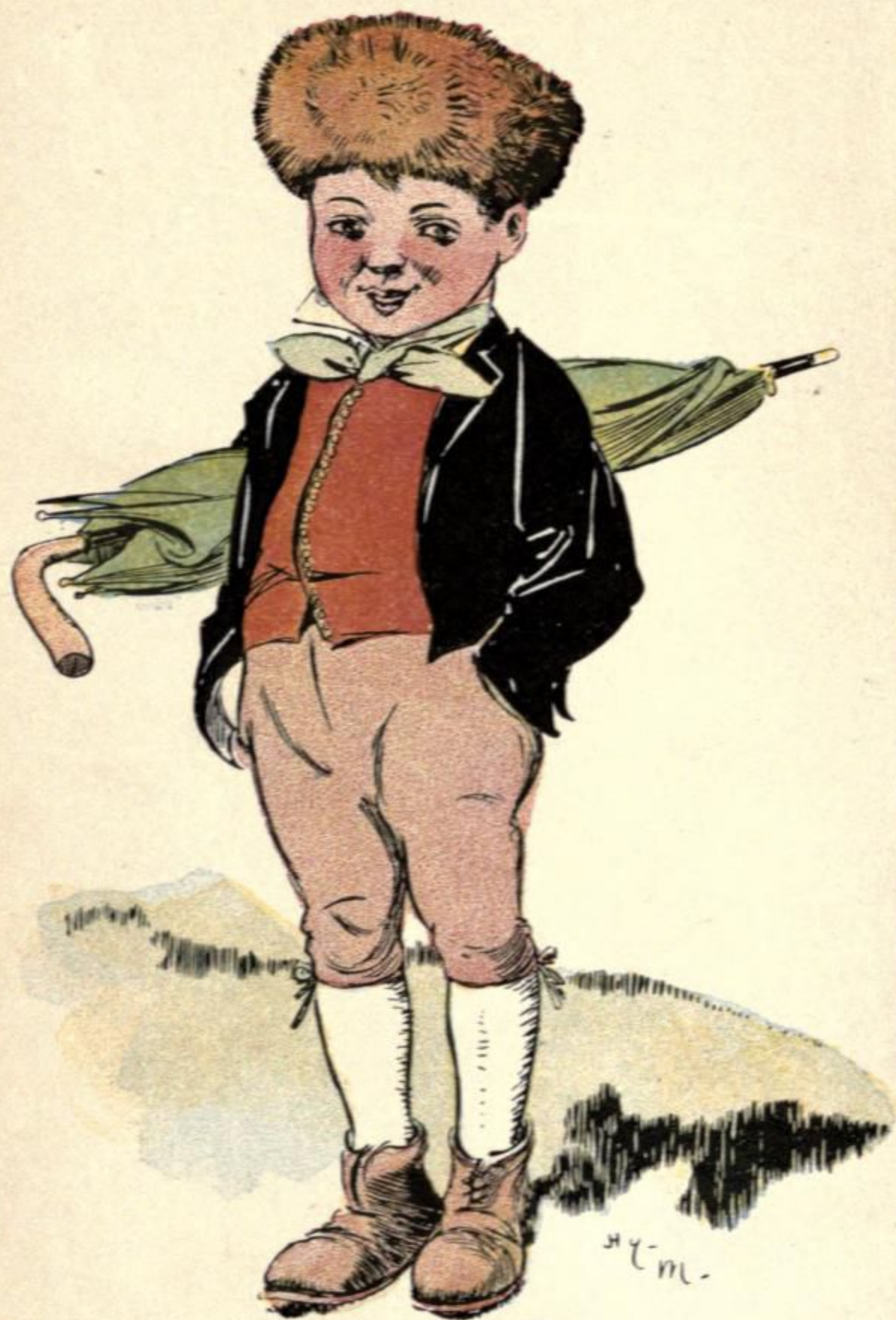




















aux garçons d'honneur. Après quoi les portes de la salle sont ouvertes : les grands s'y précipitent et les petits se répandent sur la place où les appellent les manèges de chevaux de bois, les boniments des loteries, bazars et marchands de pain d'épice. Ils font parler la poudre en tirant des pétards, sautent, rient, chantent et gambadent, attentifs à découvrir le grand-père ou le cousin Fritz qui les régaleront d'un verre de bière avec quelque morceau de *Kugelhopf*.

Le second jour est plus calme, les jambes sont fatiguées, les voix enrouées et, souvent, hélas ! le porte-monnaie vide. Il a fallu imaginer un divertissement peu coûteux : ce sera un grand mannequin bourré de paille qui en fera les frais : on le brûlera au pied du maïe au milieu d'une ronde fantastique. Ou bien, comme au lundi de la Pentecôte, on enchaînera un pauvre innocent dûment rémunéré que l'on douchera à la fontaine et que l'on reconduira se coucher dans son lit. Bonne aubaine pour le misérable qui ne garde rancune à personne, mais compte ses sous en regrettant qu'il n'y ait qu'une fête par an. L'Alsacien peut avoir quelquefois l'amusement un peu rude, le cœur reste compatissant et bon.